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# The Art Bulletin

AN ILLUSTRATED QUARTERLY PUBLISHED BY THE

College Art Association  
Of America

JUNE

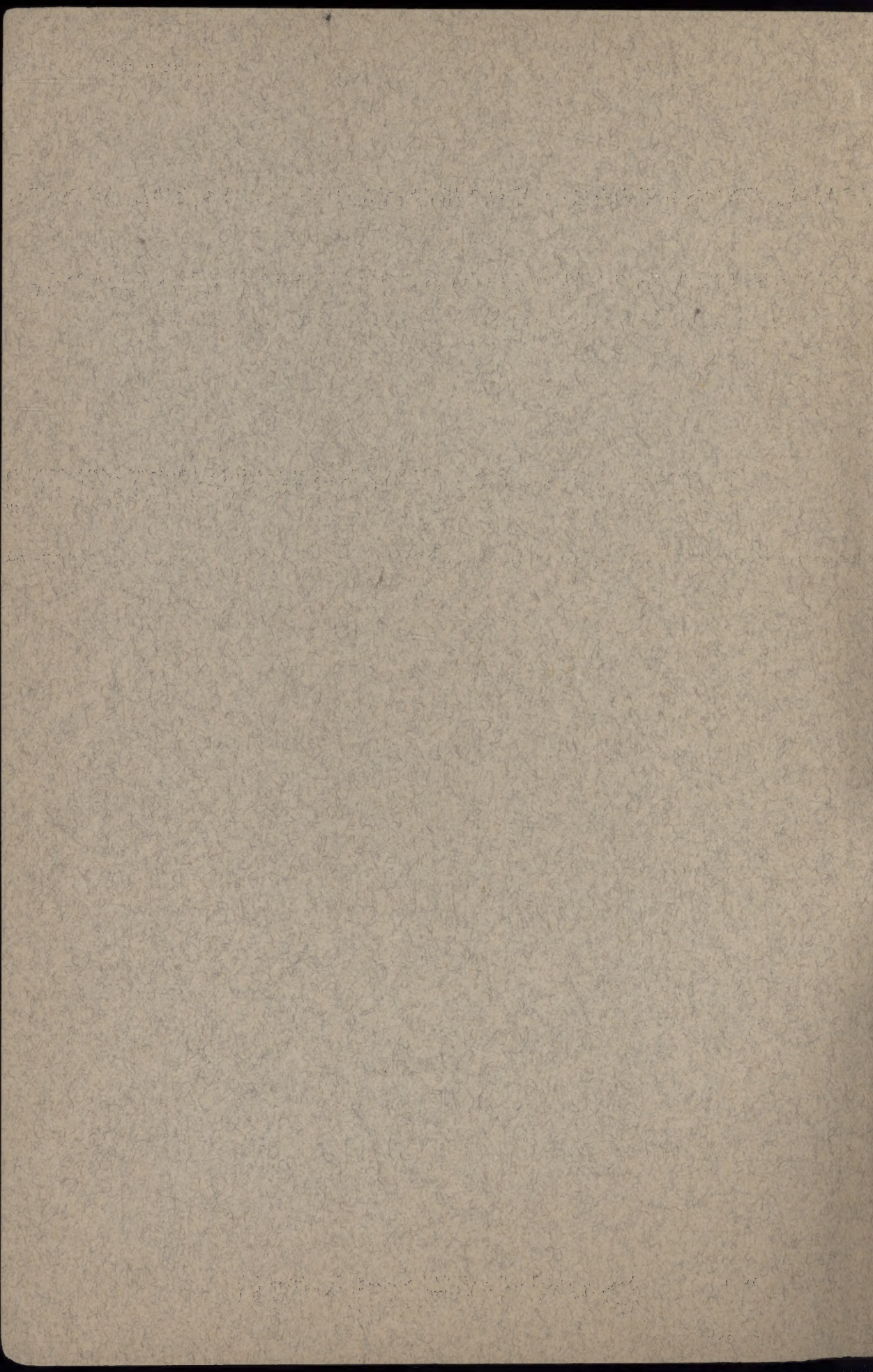
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College Art Association  
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JUNE

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BROWN UNIVERSITY, PROVIDENCE

## The Art Bulletin

*An illustrated quarterly published by the*  
COLLEGE ART ASSOCIATION OF AMERICA

Members of the College Art Association receive The Art Bulletin. Life membership is open to all; the fee is one hundred dollars. Sustaining membership is open to all; the annual fee is ten dollars. Associate membership, or subscription to The Art Bulletin, is open to all; the annual fee is three dollars.

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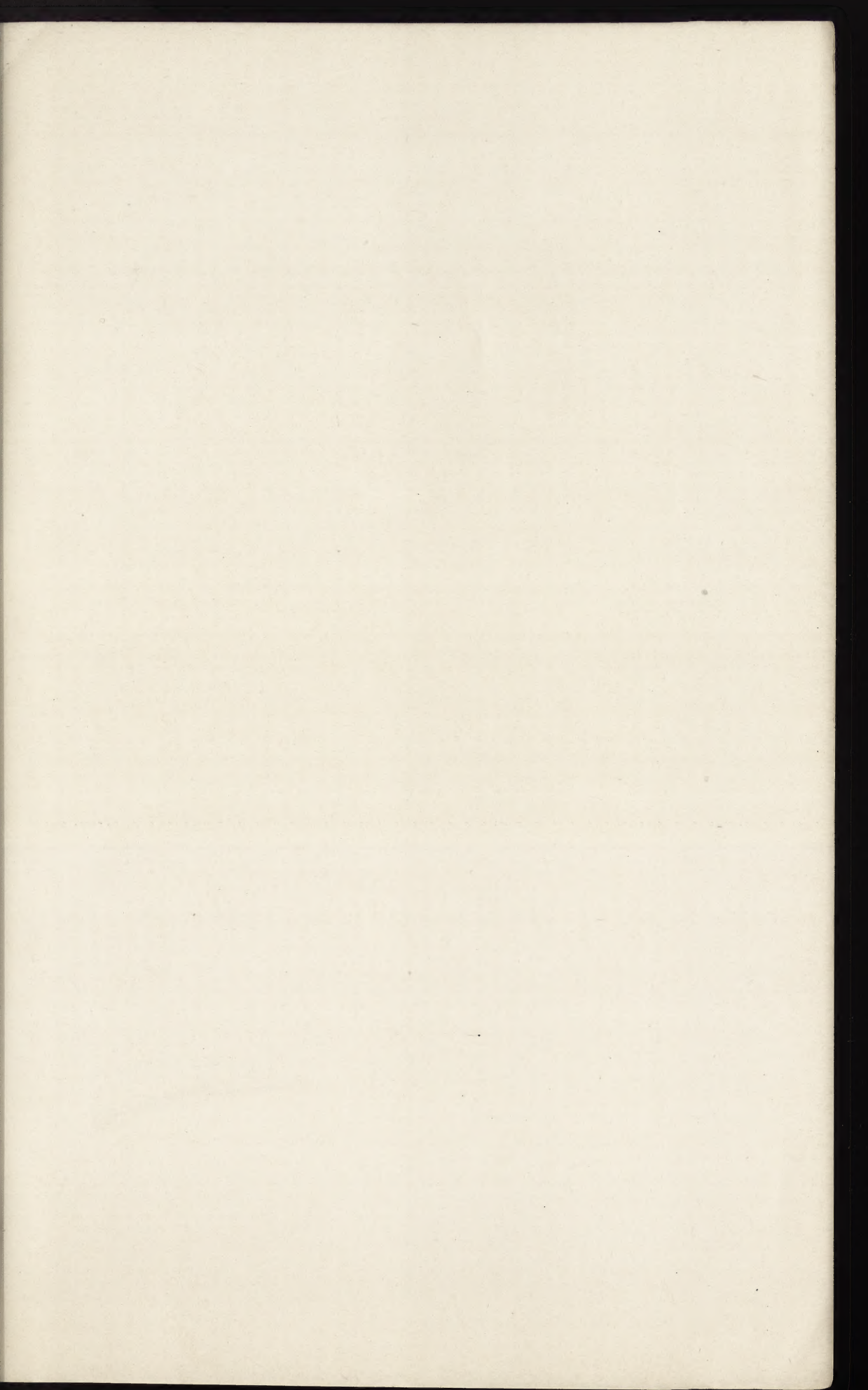






FIG. 2—OXFORD, BODLEIAN LIBRARY: IVORY BOOK COVER



## Christus Crucifer

By C. R. MOREY

THIS paper is an experiment in Early Christian Iconography. It is also meant to acquaint the members of the College Art Association with an instrument of research which it is hoped will be freely used by students of the history of art throughout the country, viz., the Index of Christian Art now in course of compilation at Princeton.

The Index, when complete, will cover the history of Christian Art to 1400. It is primarily iconographic, containing a card noting each occurrence of a subject or *motif*, with a reference to the best or most accessible illustration of the monument on which the subject or the *motif* occurs. But it will also include a list of the monuments, and on the cards of this list it is proposed to enter the principal bibliography of the monument, and to record on the iconographic cards as well the references for the iconographic study of particular subjects in both books and periodicals.

The Index is nearing completion for the Early Christian period. Most of the work on this first portion was done by Miss Alison Smith, and the existence itself of the Index is due to her unselfish and untiring devotion to the project over a period of two years. Miss Smith was obliged to discontinue her connection with the work this year, and it is now being carried on by members of the department of Art and Archaeology, supported in the matter of supplies and equipment by the Princeton University Library. We hope in the course of the current year to finish the Early Christian portion, and to complete the collection of photostats reproducing each monument catalogued. In the future additional funds must be secured to put the Index on a permanent basis by the employment of a cataloguer. Such funds are available for next year through the generous support of the Fogg



Art Museum at Harvard University and of the Princeton Library.

The value of such an instrument of research is so obvious that I need not enlarge upon the various problems for which it offers solution. It will be more interesting to the reader if I select one such problem in Early Christian Art, and show what light is thrown upon it merely by the quasi-complete collection and classification of examples which the Index even in its present state affords.

The problem I have selected is: where did the type of Christ bearing or holding a Cross originate?<sup>1</sup> Is it Eastern or Western? Did the notion emanate from one center, or from more than one, being conceived simultaneously in several places? If the latter is true, can we differentiate the variants in the several localities, and so establish criteria for attributing works of art to this or that Early Christian center, such as Asia Minor, Italy, or Egypt?

The Index returns a very decisive answer as regards the Latin West. Of the fifty or so examples of the type listed in the Early Christian period, none occur among the frescoes of the catacombs of Rome and Naples. We find the first Western use of the type on Christian sarcophagi, where it appears eight times. But here an interesting development is noticed, which shows that the type as it appears on the sarcophagi is an imported one, and not native to the West. For the *Christus crucifer* is found only on sarcophagi adorned with columnar niches or obvious imitations thereof, and Mr. Stohlman of Princeton, who with the help of the Index has been investigating the iconography of these columnar sarcophagi,<sup>2</sup> finds that the scenes and types which they display constitute a more or less closed cycle distinct from that of the rest of the sarcophagi of the West. This cycle finds its parallels and continuation in the iconography of Asia Minor and the Byzantine art which issued from

1. This study does not of course include the type of Christ bearing the Cross in the *Via Crucis*. The illustrations of the article are used with the courteous permission of Dr. E. Baldwin Smith and are taken from his *Early Christian Iconography* (Princeton, University Press, 1918).

2. See *Amer. Jour. Arch.* 1922 (Jan.-March), p. 86.



that region, whence he concludes that the columnar sarcophagi were in part imported from that region, and in part were imitated from Asiatic models, so that the iconographic types found upon them must be of Asiatic origin. This Eastern influence is traceable chiefly in Gaul, in North Italy, and in the sarcophagi used by the rich Christians of Rome who had themselves buried around the tomb of St. Peter in the old cemetery of the Vatican. And it is in these localities that we find our eight examples of the *Christus crucifer*—on five sarcophagi of Gaul, one in Milan, and two from the Vatican cemetery.

These sarcophagi date in the fourth century. Later on, we find Christ holding a Cross in the mosaics of Italy, as in the famous Good Shepherd scene of the tomb of Galla Placidia in Ravenna, of the fifth century; in a chapel of the Archbishop's Palace at Ravenna of the same date, where the Saviour is strangely dressed as a warrior; and in S. Michele in Affricisco, whose mosaic of the sixth century, once in Ravenna, is now in the Berlin Museum. But Ravenna, in the fifth, sixth, and seventh centuries, is an emporium of Eastern trade, receptive and not creative, save as she mingled the ideas of East and West into a new eclectic art. The peculiarities of Eastern iconography meet the eye constantly in works of Ravenna, side by side with *motifs* that are unmistakably Western.

At Rome the *Christus crucifer* appears in mosaics only at the end of the sixth century in S. Lorenzo *fuori le mura*, and at the beginning of the seventh in S. Teodoro. Both examples belong to the period of Roman art when it was swamped in Eastern influence, when the popes were Easterners, and the Roman state was a dependency of the Byzantine empire.

The *Christus crucifer* of the West is therefore no Latin invention, but came from the East, and, presumably, from the evidence afforded by the sarcophagi, from Asia Minor. The sarcophagi and the mosaics have this in common in their handling of the type, that the Saviour who holds the Cross is always represented in some symbolic scene, seated or standing between Peter and Paul, or some other pair of saints, or impersonating the Good Shepherd as in the tomb of Galla Placidia. The Cross,



too, is long, usually resting on the ground and merely grasped, not carried, by the Saviour. In no case is it employed as a wand or sceptre as we shall see was the case in another class of monuments.

We must therefore search among the works of East Christian art for further light on the *Christus crucifer*. If the early frescoes and mosaics that once decorated the churches of Egypt, Syria, Palestine, and Asia Minor were still extant, our problem would be a simple one, and we should find at once, by comparison with Western works, just what the West borrowed in developing its sacred art. But the East Christian art *in situ* is almost all gone. Save for the descriptions of mosaics and frescoes in Syria and Palestine left us by church writers, and what the excavations of Egyptian monasteries can tell us, our notions of the primitive Christian iconography of the East must be reconstructed from the minor arts. These small objects—lamps, illustrated books, medallions, ivories—are great travellers, and one can seldom tell, from the place where one of them happens to be found, the locality that produced it. Here, in the field of the minor arts, is the usefulness of iconography and of the Index most signally demonstrated, for, while the Early Christian *style* of this or that locality is not always sufficiently distinct to prove the provenance, the iconography of the object may often contain peculiarities which show in what country it was made. It is the business of the student of iconography, therefore, to isolate if he can the scenes and types which differ in form from one country to another, and thus to provide a means of classifying and locating this mass of otherwise unassigned material comprised in the Early Christian ivories, metal-work, manuscripts, and terracottas.

I think that the *Christus crucifer* is such a type. We have seen that it is the product of the Eastern, not the Western, church. But in the East it does not always keep the same form, and the abstract Christ grasping the long Cross which we have found to be in all probability an Asiatic invention undergoes variation in other centers of the Orient. One such variant was identified by E. Baldwin Smith in his book on Early Christian iconography. It is the type depicting Christ standing on the



lion or the dragon, or on a serpent, or on all four beasts of Scripture—lion, dragon, basilisk, and adder (Fig. 1). He always holds a cross, whose foot is usually on the head of one of the beasts. He is also short-haired, without the long curls falling upon the neck which distinguish the Asiatic Christ of the sarcophagi, or the beard which Syria gave to the Saviour, and which He wears in the Orientalized mosaics of Rome. Smith's type has been noted upon fifteen lamps of terracotta, nine of them from Africa. It finds its way to Ravenna, that reservoir of Eastern *motifs*, where it is seen in one of the stucco reliefs of the Orthodox Baptistery, and apparently also in a little composition which decorates a doorway of the palace of King Theoderic, as it is represented in mosaic on the walls of S. Apollinare Nuovo. It penetrates to Gaul, where we find it on a vase excavated at Orléans; it turns up finally in Carolingian art on an ivory plaque of the late eighth century of the Bodleian, in a very lively rendering (Fig. 2), and in more sedate form on a diptych from Genoels-Elderen, now in the Musée du Cinquantenaire at Brussels.

This type, as was pointed out above, first occurs on lamps of the fourth and fifth centuries, found for the most part in Africa. It is found on the cover of an earthenware vessel in the Cairo Museum, and appears also perhaps on a textile discovered at Achmim in Egypt. Such evidence points to Africa as the place where it was invented, and the close relation of the type to the Egyptian conception of Horus trampling on the crocodiles,<sup>3</sup> together with the existence of two examples from Egypt, convinced Smith that this variant of the *Christus crucifer* originated there.

There is, however, another variant of our type that may with equal probability be attributed to Egypt. This is found on a certain class of ivories, whose chief representatives are the plaques decorating the famous bishop's throne at Ravenna which is known as the Cathedra of Maximianus. The center to which these ivories should be assigned has long been a matter of controversy: Diehl<sup>4</sup>

3. Smith, *Early Christian Iconography*, p. 148.

4. *Manuel d'art byzantin*, p. 281.



would have them products of Alexandria; Strzygowski<sup>5</sup> thinks they were made in Antioch. Smith has summarized the evidence for Alexandria so far as the Cathedra of Maximianus is concerned,<sup>6</sup> and in my opinion has made out a convincing case. Strzygowski, questioned on the point during his recent visit to this country, said that he was surer than ever that the Cathedra was Syrian. The evidence furnished by the Index makes it difficult to see how he can be right.

In the first place, some of the ivory boxes which belong by style to this group have upon them representations referring to Saint Menas, a thoroughly Egyptian saint, whose tomb near Alexandria was a famous pilgrimage center for the Coptic church. The tomb contained a statue of the saint standing between his characteristic camels, and this is quite faithfully reproduced by the ivory carvers on their boxes. Again, the panels of the Cathedra of Maximianus contain a representation of the Entry of Christ into Jerusalem (Fig. 3) wherein the ass steps upon a rug instead of the usual mantle. Outside of this class of ivories there is only one example of such a rendering of the scene, namely a carved wooden lintel in the church of El-Muallaka near Cairo (Fig. 4). There are divers other indications which point to Egypt as the place of origin of the group, including the fact that one or two of them have actually been found in Egypt, and that these are the only ones whose ultimate provenance is known. The reader may find a mass of additional evidence in the article by Smith mentioned above.

Now, in almost all these ivories, Christ carries the Cross, not, as in the Asiatic type of the sarcophagi, as a detail of a symbolic complex, but in scenes of His life, as in the Entry into Jerusalem which we have just observed, and particularly in His miracles (Fig. 5). When He carries the Cross, He is beardless, not bearded as in Syria, and His hair is curly and short, instead of falling in long tresses upon His neck as in the works of Asia Minor. These two details constitute in my opinion a characteristic Egyptian, or Coptic, type of Christ, and afford a

5. *Jour. Hell. Studies*, 1907, p. 115.

6. *Am. Jour. Arch.* 1917, p. 22.





FIG. 1—BERGAMO.  
FORRER COLLECTION:  
CHRIST TRIUMPHANT, FROM A  
CHRISTIAN LAMP  
FROM ACHMIM



FIG. 5—PARIS, BIBLIOTHÈQUE NATION-  
ALE: HEALING OF THE PARALYTIC, FROM  
AN IVORY BOOK COVER



FIG. 3—RAVENNA, CATHEDRAL: THE ENTRY  
INTO JERUSALEM, FROM THE IVORY THRONE  
OF MAXIMIANUS



FIG. 4—CAIRO, CHURCH OF EL-MUALLAKA: WOODEN LINTEL







criterion for identifying works of the minor arts executed in Egypt, or under Coptic influence. The Cross in these Egyptian examples tends to get smaller, and to be used more and more as a sceptre or "wand of power," like the rod carried by the Saviour on the sarcophagi in performing His miracles (Fig 6). We find it actually thus used in a curious little Miracle of Cana on a gold medallion of the Antiquarium at Berlin (Fig. 7), where the Saviour pokes at the jars in which the water is turning into wine with a short-handled Cross, exactly as if He were wielding the wand of a magician. This medallion, it is to be noted, came from Egypt.

A short-haired Christ, carrying a Cross in the manner of a sceptre or a wand, is thus a proof of Egyptian origin. Its occurrence on a stamped vase-fragment from Syracuse, and on a bronze medallion in the Vatican, would show that these works were made in Egypt. It does not occur on any example of proven Asiatic origin so far known. There is, to be sure, a miniature in the Gospels of Etschmiadzin of Armenia, which depicts the short-haired Saviour enthroned between Peter and Paul, and holding a sceptre-cross in His hand. The manuscript itself is a Syrian writing of the tenth century, but the series of miniatures to which this one belongs are inserted in the codex, and Strzygowski believes them to be Syrian works of the sixth century. He does not sufficiently emphasize, however, the fact that these miniatures divide as to style into two classes, one of which is of recognizable Syrian style and iconography, while the other is of a style that can only be paralleled in Coptic work so far as the figures are concerned; one may compare the figures of Peter and Paul in the miniature above-mentioned with the saints painted on the walls of the Coptic monasteries at Sakkara and Bawit. Another of the miniatures done in this Coptic manner contains a Sacrifice of Isaac which Miss Alison Smith has proved (in the last issue of the *American Journal of Archaeology*) to be an example of the customary Egyptian type of that subject. Our *Christus crucifer* belongs to this Coptic division of the Etschmiadzin miniatures, and I am inclined to think that this minia-



ture and its fellows are the works of a Coptic hand or imitations of Coptic models.<sup>7</sup>

Lastly, our criterion of iconography brings the final proof of the origin of one of the most important of our Early Christian manuscripts, the famous Cotton Bible of the British Museum. Lethaby has been industriously assembling the evidence on this point, and from various indications, notably the appearance of a good picture of the Pyramids in one of its miniatures, has finally concluded that the manuscript was probably executed in Egypt.<sup>8</sup> This is confirmed by the charming vignette of the Third Day of Creation, in which the Days are presented as winged maidens, and the Lord who calls the plants into being is given, as always in pictures of Creation, the aspect of Christ (Fig. 8). The Saviour appears here in the Egyptian type, with short hair depicted in wig-like curls, and in his hand the Coptic sceptre-cross.

Our experiment in iconography thus shows, I think, the importance of this branch of Early Christian archaeology in the attribution of the vagrant works of the minor arts, and the importance also of such an instrument as the Princeton Index, which will give to the study of iconography the encyclopaedic character necessary to make its conclusions final. For to draw conclusions on the basis of iconography, it is not enough as in the natural sciences to assemble the majority, or a good part of one's instances; we must have them *all*. Such totality of material will be afforded eventually, and after years of accumulation, by the Index of Christian Art.

7. The miniature in question is reproduced in *Byz. Denkmäler*, I. pl. II.

8. *Arch. Journal*, 1913, p. 162.





FIG. 6—ROME, VATICAN, MUSEO CRISTIANO: THE RAISING OF LAZARUS, FROM AN IVORY PYXIS



FIG. 7—BERLIN, ANTIQUARIUM: GOLD MEDALLION FROM EGYPT



FIG. 8—LONDON, BRITISH MUSEUM: THE THIRD DAY OF CREATION, FROM THE COTTON BIBLE





**LIST OF MONUMENTS OF EARLY CHRISTIAN ART CONTAINING  
A REPRESENTATION OF CHRIST BEARING OR  
HOLDING A CROSS**

**SARCOPHAGI:**

1. Apt, cathedral, Garrucci, *Storia dell'arte crist.* V, pl. 330, 2.
2. Arles, museum, Garr. V, pl. 330, 1.
3. Arles, museum, LeBlant, *Étude sur les sarcophages de la ville d'Arles*, p. 53.
4. Avignon, museum, Garr. V, pl. 331, 1.
5. Milan, Museo archeologico, no. 453, unpublished.
6. Paris, Bibliothèque nationale, Ms. Peiresc (drawing), LeBlant, *Ét. sarc. d'Arles*, p. 68, pl. 68.
7. Rome, Vatican, Garr. V, pl. 325, 1.
8. Rome, from Vatican cemetery, Garr. V, pl. 331, 2.

**MOSAICS:**

9. Berlin, Kaiser Friedrich Museum, from S. Michele in Affricisco, Ravenna, Garr. IV, pl. 267, 2.
10. Ravenna, Mausoleum of Galla Placidia, Garr. IV, pl. 233, 2.
11. Ravenna, Palazzo archivescovile, Garr. IV, pl. 222, 3.
12. Ravenna, S. Apollinare Nuovo, Garr. IV, pl. 243, 3.
13. Rome, S. Lorenzo *f. l. m.*, Garr. IV, pl. 271.
14. Rome, S. Teodoro, Garr. IV, pl. 252, 3.

**IVORIES** (the scenes in which the *Christus crucifer* occurs are indicated in parentheses):

15. Bonn, from Bavaria, Garr. VI, pl. 439, 2 (Raising of Lazarus).
16. Cambridge, England, MacLean Coll., Garr. VI, pl. 452, 1 (Healing of Paralytic, Samaritan Woman).
17. Etschmiadzin, Strzygowski, *Byz. Denkmäler*, I, pl. I (Miracles, Entry into Jerusalem).
18. Florence, Bargello, from Luxemburg, Garr. VI, pl. 437, 5 (Epiphany).
19. Keele Hall, England, Sneyd Coll., Garr. VI, pl. 439, 4 (Demoniac).
20. Lavoute-Chilhac, Haute-Loire, Rohault de Fleury, *La Messe*, pl. 366.
21. Paris, Bibliothèque nationale, Garr. VI, 458, 2 (Virgin seated holding Child who carries Cross, Entry into Jerusalem, Miracles, *Cf.* Fig. 5 of the present article).
22. Paris, Michel Coll., Garr. VI, pl. 448, 10-13 (Miracles).
23. Paris, Musée Cluny, Garr. VI, pl. 438, 4 (Raising of Lazarus).
24. Paris, Louvre, Strzygowski, *Hellenistische und Koptische Kunst*, p. 28 (Bust of Christ holding Cross).
25. Paris(?), from St. Maclou, Bar-sur-Aube, Garr. VI., pl. 439, 3 (Healing of Blind Man).
26. Pesaro, cathedral, Garr. VI, pl. 439, 1 (Miracles).
27. Ravenna, museum, from Murano, Garr. VI, pl. 456.
28. Ravenna, Cathedra of Maximianus, Garr. VI, pls. 414, 418, 419 (Bust of Christ, Samaritan Woman, Entry into Jerusalem, *Cf.* Fig. 3 of the present article, Miracles).
29. Rome, Vatican, from Milan, Garr. VI, pl. 438, 3 (Miracles, *Cf.* Fig. 6 of the present article).
30. Vienna, Figdor Coll., *Roemische Quartalschrift*, 1898, p. 37, fig. 6.



## LAMPS (The names of places are given as of provenance):

31. Africa, De Rossi, *Bull. arch. crist.* 1890, p. 14.
- 32-34. Africa, LaBlanchère & Gauckler, *Cat. Musée d'Alaoui*, nos. 499-501.
35. Athens(?), Garr. VI, p. 109.
36. Athens(?), De Rossi, *Bull. arch. crist.* 1890, p. 14.
37. Bagai, Africa, A Héron de Villefosse, *Le Musée archéologique*, 1871, I, pp. 113-117.
38. Bergamo, Forrer, *Frühchristl. Altertüemer aus Achmim-Panopolis*, pl. IV, 2, (Cf. Fig. 1 of the present article).
39. Carthage, *Rev. de l'art chrét.* 1893, p. 37, no. 903.
40. Carthage, *Musées de l'Algérie*, III, pl. VIII, 1.
41. Carthage, *Rev. Arch.*, 1889 (XIII), pl. VIII, 33.
42. Numidia, De Rossi, *Bull. arch. crist.* 1890, p. 13.
43. Posilipo, De Rossi, *Bull. arch. crist.* 1874, p. 130.
44. Rome, from Palatine, De Rossi, *Bull. arch. crist.* 1867, p. 12.
45. Rome, Bröls Coll. Garr. VI, pl. 473, 4.

## MISCELLANEOUS:

46. Achmim, textile, Forrer, *Frühchristl. Altertüemer aus Achmim-Panopolis*, pl. XVIII, 1. (The figure here may represent St. George or St. Michael).
47. Berlin, Antiquarium, bronze medallion, Fig. 7.
48. Cairo, museum, cover of earthenware vessel, Strzygowski, *Koptische Kunst*, no. 7142, p. 248.
49. Etschmiadzin, manuscript miniature, Strzygowski, *Byz. Denkmäler* I, pl. II, 2.
50. London, British museum, miniature of the Cotton Bible, Fig. 8.
51. Orléans, Terracotta vase, Garr. VI, pl. 466, 2.
52. Ravenna, Orthodox Baptistery, stucco relief, Smith, *Early Christian Iconography*, p. 153.
53. Rome, Vatican, Museo cristiano, bronze medallion, Garr. VI, pl. 480, 5.
54. Rome, Vatican Library, gold-glass, Garr. III, pl. 189, 1 (fragment).
55. Syracuse, vase-fragment, Garr. VI, pl. 466, 1.

## An Art Service Bureau

By HOLMES SMITH

THE following brief remarks are intended as a suggestion and not as a complete discussion of the subject.

So far as concerns that portion of the American public that is interested in art, I think we may fairly grant that it is well served by the various art magazines, native and foreign, and by the monthly, weekly, and daily press, which more or less frequently sets before its readers articles on art subjects. It would be impossible for me to estimate what portion of our public is thus provided for, but it is perfectly evident that a vastly greater portion is not interested in art, and, so far as I am aware, there is no direct, organized effort to reach this immense mass of persons through the medium of the general public press.

I think it must be admitted that the welfare of art in the United States depends upon the degree to which these uninterested persons are aroused to a sense of the importance of art in their lives. It will be observed that I do not underrate the very important activities of the other great agencies, such as art museums, the public schools, traveling exhibitions, art associations, and so forth. These are all doing a magnificent work. What I would point out is that most of our best efforts in art-writing are expended in supplying the needs of those persons who are already interested in our subject, and little or no organized effort has been made to make use of that very potent agency, namely, the public press, and especially the daily press, to reach the great mass of our fellow citizens from whom art is closed and sealed.

If we may assume that it is desirable that this deficiency should be remedied, then the question arises: Are there any means by which a remedy can be found? I think I may say that our brothers in education, the



scientists, have pointed the way. They have organized, in Washington, what is called *Science Service*, and from its name you will see the title of my paper, though slightly disguised, is really a stolen one.

I have before me an article reprinted from *Science* for April 8, 1921. This has been supplied to me through the kindness of Dr. E. E. Slosson, editor of *Science Service*, and since he was aware of my purpose in asking him for information, I am sure he will not object to the use I am about to make of it. I propose to take certain sentences and paragraphs from the article, substituting here and there such words as would make them apply to art instead of to science. (These substituted words are italicized.) The article so adapted would be entitled:

"A New Agency for the Popularization of *Art*."

"In a democracy like ours it is particularly important that the people as a whole should so far as possible understand the aims and achievements of *ancient and modern art*, not only because of the value of such knowledge to themselves but because *advancement in art* directly or indirectly depends upon popular appreciation of its methods. In fact the success of democratic government, as well as the prosperity of the individual, may be said to depend upon the ability of people to distinguish between real *art* and fake, between the genuine *artist* and the pretender.

"The education of children in schools and of a few in colleges is not sufficient for this. It must be carried into maturity through such channels as the newspapers and the motion pictures. Unfortunately the rapid advance and increasing complexity of modern *art* has made it difficult for the general reader to follow its course and he has often given up the attempt in despair. Consequently we find the reading public divided into two classes as may be discerned in any public reading room, a minority that habitually read the *art* journals and a majority that never touch even the most popular of them.

"*There is no suggestion here intended that a new art publication should be started*, for it is believed that much better results can be obtained by devoting the same effort and expense to reaching a wider range of readers through newspapers, and to directing attention

to the various well-edited periodicals of popular *art* already in existence rather than attempting to rival them.

"*Art Service* will aim to act as a sort of liaison officer between *art* circles and the outside world.

"*Art Service* purposes to provide life-continuation courses in all the *arts* for newspaper readers anywhere in America without tuition fees or entrance examinations.

"*Art Service* will spare no pains or expense in the endeavor (1) to get the best possible quality of popular *art* writing and (2) to get it to the largest possible number of readers. If in doing this it can make both ends meet, so much the better. If not, it will do it anyway.

"It will not be under the control of any clique, class, or commercial interest. It will not be the organ of any single *art* association. It will serve all the *arts*. It will supply any of the news syndicates. It will not indulge in propaganda, unless it be propaganda to urge the value of the study of *art*."

I think I have quoted enough to serve my present purpose. To those who would learn further about the purposes and methods of *Science Service*, I would refer the article itself. I may say, however, the affairs of *Science Service* are directed by a board of trustees composed of fifteen persons selected from various representative bodies interested in Education, Science, and Journalism.

I hope that such part as I have quoted showing the purposes and methods of *Science Service* will serve to provoke a lively discussion in the annual meeting of the College Art Association, and, eventually, some action upon the lines suggested that will greatly extend the usefulness of the association.

I have touched upon the purposes and methods of an Art Service Bureau. There remains the all-important question of the means. Dr. Slosson informs me that *Science Service* is an independent institution, endowed by the generosity of Mr. E. W. Scripps of West Chester, Ohio, for the sole purpose of disseminating scientific information among the people. Is there not in this wide land some one man or woman who would do for art what Mr. Scripps is doing for science?



## Boccaccio Boccaccino's Mystic Marriage of St. Catharine

By ARTHUR EDWIN BYE

### I

**O**NE day I discovered for myself that there is an undying joy in the contemplation of beautiful things.

It seemed strange to me, at the time, that I should have been many years in learning this. Surely, everyone knows "A thing of Beauty is a joy forever!" Yes, but, after all, nothing is true for one until it is discovered for oneself as an inward experience. For two thousand years the Sermon on the Mount has been preached to eighty generations of men, yet how few believe "Blessed are the Peacemakers?" The truth must come as a personal revelation.

The discovery referred to above came to me as I gazed at Boccaccino's Mystic Marriage of St. Catharine in the Academy of Venice. For seven months continuously I had studied in the Italian galleries: in the Uffizi and in the Pitti in Florence, in the Borghese in Rome, and in many others. For as many years I had been making myself familiar with the art galleries of the Old and the New World. Great masterpieces were my everyday friends. Would it not seem as if objects of superlative beauty were commonplaces in my life, and that, like the man who had lived not wisely but too well, I might feel surfeited with the joyous things of life?

Why, therefore, should this particular masterpiece, however new to me, bring a new message and surprise and joy?

.....

I had been taking some notes in Italy which no doubt showed the immaturity of my mind. I thought it would be an interesting experiment to try to decide what picture in all Italy best fulfilled my requirements of what



VENICE. ACADEMY: MYSTIC MARRIAGE OF ST. CATHERINE  
By BOCCACCIO BOCCACCINO





a work of art should be. The reader may smile if he wish. But every art lover, doubtless, has done this very thing some time in his life. Ruskin did it unabashed. In his *St. Mark's Rest* he tells us, with no apologies whatever, that Carpaccio's Two Venetian Ladies with their Pets, in the Museo Civico, is "the best picture in the world. . . . I know no other picture in the world which can be compared with it." (A very good joke on himself, by the way, for he was apparently quite innocent of the probable fact that this picture represents two courtesans.)

To seek for the most excellent picture is not such a bad experiment. It must be considered like the search for the Holy Grail—an unattainable ideal. And it is good that "our reach should be greater than our grasp." In the course of our struggle we obtain, not what we seek, but new principles. Old theories are discarded; new ones take their place.

To carry out my own experiment I made a list of the twenty most impressive pictures in Florence. I placed Botticelli's Pallas and the Centaur at the top, deciding, of all the pictures in that city, it was the most thoroughly satisfying. In Rome I decided that Titian's Allegory of Love ought to occupy the first place in my esteem. When I arrived in Venice I had a difficult time to choose between Giovanni Bellini's two altarpieces, The Frari Madonna and the Madonna of the Trees. But when I found myself standing before Boccaccino's Mystic Marriage of St. Catharine, I relinquished my attempt to search for the supreme picture.

In my notes I wrote on this occasion, "Beauty in art is like the phoenix. It springs out of the dead ashes of commonplace existence, requickened by the magic touch of genius."

It is still a mystery to me why Boccaccino's painting was a surprise, an exciting joy. And it will always be a mystery in the sense of being too personal to be explained. The same is true for any picture by which one is deeply moved.

I find that I also wrote at this time, "There will be forever beautiful things made new for the sky children." This is evidently a quotation but I do not know from



whom I took it, from some one, doubtless, who, like myself, had discovered an old familiar fact was true also for himself. And that, perhaps, is partly the explanation of the mystery. One can never become satiated with beauty, can never become incapable of surprise; but—one must remain more or less of a child, an enthusiastic child (for that is what a sky child is—full of spirit, wonder, and enthusiasm). And so one retains enough of that spiritual instinct which Wordsworth suggests is the strongest in the child. Then indeed are beautiful things always made new—and surprising.

## II

The Mystic Marriage of St. Catharine, sometimes called *Sacra Conversazione*, is Boccaccio Boccaccino's masterpiece. As such it is well known to those who have given the art galleries of Venice especial study. But, owing to the fact that Boccaccino's other work is of a secondary quality, the painter is generally ignored. He seems to have won an unfortunate notoriety for himself in his own day—if we can accept Vasari's version of the story—by ridiculing Michelangelo! He was bold enough to say that the famous decorator of the Sistine Chapel was no painter at all, which was true. Vasari, the worshipper of Michelangelo, could only ridicule Boccaccino in turn.

Since Vasari's time Boccaccino has met with conflicting criticism. Lanzi, the eighteenth century writer, stated that Boccaccio Boccaccino was to the Cremonese what Ghirlandaio, Mantegna, Perugino, and Francia were to their schools, and added that he was "the best modern painter among the ancients and the best ancient among the moderns."

Crowe and Cavalcaselle paid him but superficial attention, estimating his composition as scattered, his figures of a pretty, slender shape but dry, his perspective often faulty, his execution highly finished. There was, however, little real analysis of his work at the time Crowe and Cavalcaselle wrote, for the origin of his style was then sought among the Ferrarese, as if he had derived his style from Francia, Ercole Roberti, and Lorenzo Costa. Comparisons were made with Panetti,

Aspertini, and Mazzolino, all minor Ferrarese painters more influenced by Boccaccino than he by them.

Morelli, more critical than the writers just mentioned, praised him greatly, and traced his style to higher sources, and stated, "All that is best in his art he derives from the school of the Bellini, from Alvise Vivarini and latterly from Giorgione."<sup>1</sup> This places him in an altogether different category. Berenson, the most recent critic to analyze his work, substantiates this judgment, suggesting that Boccaccino was a student of Alvise Vivarini and influenced by the Lombard masters, Foppa and Bramantino. Let us admit that in most of his work Boccaccino shows a borrowed and provincial genius, what we would expect of a painter with average gifts, born in Cremona, trained partly in Venice, and employed in Ferrara and in his native city. His series of frescoes for Cremona Cathedral, his Annunciation in Milan and his Madonna and Saints in Padua, are all works which show the various influences upon him. But at his best Boccaccino rises above provincial influences and almost approaches the greatest Venetians.

What strikes one first of all, on beholding the masterpiece of Boccaccino, is its extraordinary coloring. I do not use the word "extraordinary" carelessly. The coloring is peculiar, not only rich and varied, but bold and inventive in its contrasts. Above there is the quiet blue of the sky, merging into cream at the horizon. The distant hills, sharply designed against the sky, are also blue, but as the landscape progresses toward the foreground, it becomes green and finally brown. The transitions are gradual; the painter has avoided that sudden contrast between the blue of the distance and the brown of the foreground so often unpleasant and unreal in primitive art. It appears to be autumn; the trees are both brown and green, very subtly intermingled, as when a portion of the foliage has felt the first bites of frost sooner than others. It is a landscape which marks a point of development in the painting of scenery, for in respect to its suggestion of approaching autumn it seems in advance of any in the Italian school up to this time.

<sup>1</sup>It. Painters, I. p. 278.



Gerard David or Geertjen tot St. Jans of the Netherlands school are the only other painters that come to my mind in this connection. In other respects the lyric quality of the landscape, with its bright little figures, white, rose, and yellow, suggests Giorgione.

In strong contrast to this background are the large figures of the Madonna and the saints. It is here that Boccaccino's inventive coloring becomes boldest. St. Catharine, at the left, is a magnificent decorative figure. One is again reminded of a northern painter, of Memling, who also could combine great richness with refined detail and perfect workmanship. Her scarf, of silvery white, falls and twists about her robe of red and gold damask—Geneva damask—startlingly real in texture. From her shoulders hangs her cloak of greyish purple, lined with golden brown. Following the gesture of St. Catharine's arm, one turns next to the Madonna and her Child. The Virgin is less richly and harmoniously attired. Here Boccaccino has followed the tradition and given the Virgin a rose-red robe, with a cloak of cobalt blue. Her shoes add the strongest note to her costume—bright brown red.

St. Lucy, the central figure, is, like St. Catharine, splendidly attired in a dress of black and silver, with embroidered bodice and a cloak of light brown red, the color which we term today "Venetian red." St. Peter is clad entirely in golden brown, while the Baptist is more conspicuous in a white shirt and a rich mossy green cloak.

This description, doubtless, conveys the idea of a capricious color scheme; yet it is not so. It must be noticed that the five figures are symmetrically arranged; the Virgin in soft rose and blue, and St. Peter in golden brown, are quiet alternatives to the other three in richer costumes. The colors which stand out the most are the purples, silvery whites, blacks, and greens of the costumes of Saints Catharine, Lucy, and John.

As one studies the costumes, one is led to another consideration. Handsome as the coloring is, the effect is due far more to the arrangement than to the artist's choice of hues. For the value of one's colors depends largely upon their outlines and masses, that is, shapes. This is what constitutes good design. One is unconscious

at first—and herein the artist shows his subtlety—that there is this studied design, this careful division of spaces. One is apt to take it for granted that this is simply traditional formalism, “the way the artists of the period did.” But these flowing lines, these long sweeping folds, broken at proper places, crisply indented, play too important a part to be merely schematic. Conventional they are, but so they must be. In short, they are supremely decorative.

It may be considered a mistake to notice first the color and arrangement of the picture, although I believe one unconsciously does so, is compelled to do so. However, one gradually goes further in his study as he becomes more and more impressed by the figures. When we look from one to another of these, we perceive that Boccaccino has rightly subordinated all his figures to the central one, but that for some reason or other he has not placed the Madonna in the centre, but St. Lucy. This is because the picture is not, essentially, a religious picture, a worship of the Madonna and Child, but a *Sacra Conversazione*. The painter desired to exercise his poetic freedom, and to give his chief attention to St. Lucy.

She is not merely pretty, and graceful or placid, as are the others. There is something pathetic about her. She is generally called St. Rose in the catalogues and descriptions of this picture. I do not know why. St. Rose of Viterbo is usually represented in art with her apron full of roses, or with a wreath of roses on her head. She was not a martyr. St. Lucy, however, was a martyr, and here she holds her martyr's palm. Then too, it is customary to associate her with St. Catharine, as here. Moreover, when one sees the original painting, her wide open eyes are tearful. They are wonderful, far gazing eyes. They seem to suggest her martyrdom. We remember that in most representations she carries her eyes on a plate or on a spindle in allusion to her blinding. But I believe that in this picture Boccaccino reveals to us a greater subtlety. We are not forced to recognize St. Lucy by any attributes. Her eyes—the most compelling feature—tell the story.



But we have not yet fully explained the charm of Boccaccino's masterpiece. We have merely noticed its salient characteristics. The qualities in a fine picture which print themselves indelibly upon our memories are not those which strike us first, but rather those of a mysterious nature, underlying the obvious characteristics of composition, coloring, and design. Here the artist has succeeded in moving us, creating in us emotions that have nothing to do with our appreciation of his technical skill. That is why we recognize intuitively that this is a great work of art, why we are certain of our judgment.

One can discover the origin of this result only by searching for the artist's conception. Yet the artist is dead; his note book and sketches have disappeared. The artist's dream of his picture vanished long before he put his brush to canvas. But that he had such a vision we know, because here is the visible expression of it. Otherwise we, too, could not be moved.

What was Boccaccino's vision?

It was of a little group of sacred figures met for the purpose of representing in a sort of symbolic way the idea of the transcendancy of spiritual love, a little tableau, a bit of pageant to typify this idea. Boccaccino had in mind a sacred allegory, but he was not so much inspired by the religious significance of the theme as by its possibilities for poetic rendering, brilliant coloring, and use for his particular type of beauty. In such a picture he could combine all his own excellences as a painter, he could be himself, he could do just what he loved to do.

In the Madonna he could portray his sweet and altogether graceful female type, which perhaps he derived from Raphael or from an Umbrian source through Bramantino. In our picture we see reflected Raphael's *La Belle Jardinière*—the Madonna seated in a poetic landscape. In the Baptist he could introduce his adaptation of Cima's type. We recognize again the St. John of Cima's famous Baptism. In the draperies of St. Catharine and St. Peter he could use that crisp, formal, decorative arrangement so successful with Dürer and the Flemish painters, whose works he doubtless knew. In the St. Lucy he could be altogether himself and picture again—and more sympathetically than ever before—his

appealing wide-eyed girlish type for which he was so well known. In the landscape he could reveal himself as poetic as Giorgione.

Let us not try to discover anything of a prophetic nature. Boccaccino was not a seer, not a painter to make new interpretations of life, nature, or human thought. He was not a Giotto, a Fra Angelico, nor a Massaccio, a van Eyck, a Hals, nor a Rembrandt. He was very much influenced by the artists of his own time, and he saw pretty much the same way as they did. He was also an enthusiastic believer in the new interpretation of religious scenes as allegories introduced into art by Giorgione, and wanted to try his hand at a *Conversazione*, that is, a semi-religious, semi-naturalistic idyll.

So Boccaccino belonged to his age and did not reach beyond it. But in this one picture he shows us that at a certain time in his life he could experience emotions as moving as those of Bellini, Giorgione, or Titian, emotions certainly more forceful than ever possessed his probable master, Alvise Vivarini.

The Mystic Marriage of St. Catharine, which we see here represented by Boccaccino as a *Santa Conversazione*, was a theme very popular with the painters of the sixteenth century, because it admitted of allegorical interpretation—poetic treatment. It gave them a chance to paint a subject suitable for the church while at the same time they could exercise their fancy. They were chiefly interested in themes of love, first of all earthly love; they preferred pagan subjects; but if they could introduce the subject in a religious picture, they were willing to do so. And in the Mystic Marriage of St. Catharine is a subject closely akin to the love of gods and nymphs—in fact, a spiritualized, Christianized version of the pagan theme. Correggio surpassed himself in his Mystic Marriage of St. Catharine, Palma Vecchio was at his best when painting the same theme, Bonifazio, Moretto, and Pordenone all became well known for this sort of picture.

Boccaccino's Mystic Marriage is this type of an allegory, an allegory of love very much like Titian's painting in the Borghese Gallery, which has been so much abused by absurd titles. In Boccaccino's picture, how-



ever, spiritual love is certainly triumphant. St. Peter and the Baptist detract, it is true, from the allegorical directness; Boccaccino was still too much of a mediaevalist to be so direct. But the theme is clear. St. Catharine has repudiated earthly love, and her surrender to a life entirely devoted to spiritual works is symbolized by her marriage to the Infant Saviour who gives her a ring as a token.

Lanzi was right in so far as he called Boccaccino a mediaevalist as well as a modern. We see the blending of the two periods here. In the pattern of color, in the symmetry of the composition, and in the slender spiritualized forms of the figures and their placidity he is a mediaevalist; in the general allegorical conception, in the poetry, and in the idyllic naturalism of the landscape he is of the Renaissance. In his abstractness he is both. And Boccaccino is true to himself in not going entirely over to the humanism of the High Renaissance. His masterpiece is still a religious picture.

This, then, was Boccaccino's vision which he interpreted for us. In his Mystic Marriage of St. Catharine or *Sacra Conversazione*, whichever we choose to call it, he shows us that not only the so-called great masters can paint masterpieces which are "joys forever." We are too apt to restrict our appreciation to the prolific geniuses, too apt to overlook the lesser painters, and to judge them falsely because most often they reflected the glory of others.

Genius is capricious and sometimes descends upon those whom we would least suspect.







FIG. 1



FIG. 2



FIG. 3

ATHENS, NATIONAL MUSEUM: RELIEFS FROM TWO MARBLE BASES

## A New Athenian Discovery

By A. D. FRASER

WITHIN the last few months a discovery has been made at Athens which has given rise to wide-spread and unusual interest among students of ancient art. In a small yard, in the rear of a modern factory in the vicinity of the Ceramicus, a considerable portion of the old Wall of Themistocles emerges above-ground. While the earth and rubbish were recently being cleared away from this spot in the course of construction-work for a garage two finely-preserved bases of Pentelic marble were removed from the lower courses of the masonry. The blocks have been removed to the National Museum at Athens, and the official archaeological report concerning them and the sculptures which they bear is awaited with much interest.

The bases, one slightly larger than the other (one 78 cm. square, 30 cm. high; the other 80 cm. long, 59 cm. wide, 28 cm. high) are engraved, each on three of its sides, with sculpture in very low relief, but of extraordinarily careful and delicate workmanship. The monuments have suffered but slightly at the hands of time, and still retain much of the red coloring-matter originally adorning the background of the scenes, which, taken in their entirety, seem more closely related to the black-figure and red-figure vase-painting of the period to which they belong than do any other contemporary monuments in stone. The fourth sides of the blocks were, presumably, not exposed to the public view, and hence are left plain and smooth; a socket is cut into the upper surface of each base, apparently for the insertion of a stele or statue.

The scenes depicted in the reliefs represent incidents in the daily training and amusements of the Athenian *ephebe*. On the right and left sides of the



slightly smaller stone (for the sake of convenience we may call the smaller, Block A, the larger, Block B), we see warrior-groups, both headed, as it were, towards the front of the block. The scenes are identical, except that on the left-hand face (Fig. 2) the right side of the soldiers is shown and *vice versa*. In front is a quadriga driven by a charioteer in long chiton and wearing an Attic helmet. Behind him a fully-armed hoplite, with Corinthian helmet pushed back from his face, is mounting the chariot; and in the rear follow two other similarly-armed warriors. The *motif* is a favorite one with the Attic vase-painters, and the harmonious balance in the arrangement of the figures preserved here, as well as in the other scenes, is strongly reminiscent of the methods of ceramic ornamentation.\*

The scene which appears on the front of Block A is one of singular novelty (Fig. 1); and it would surely indicate that the game of hockey is no modern invention. Two nude youths confront each other, holding in their hands (both "right-hand" fashion, be it noted) curved sticks such as were used in the old-fashioned game of hurley or "shinny," the ancestor of the modern hockey. Between them, under the curves of their sticks, lies a ball, and the two players are quite obviously "facing-off" at the beginning of a game. Behind each lad stand two men, three of whom carry the same sort of club and presumably act as "wings." The fourth man keeps his eyes fixed on the "centres" and has his left hand raised to the level of his face. It seems altogether probable that he is the referee of the game and stands in readiness to give the word for the first clash of sticks. Apart from the conventional arrangement of the men, it is manifest that we are here looking at something strikingly fresh and unique in ancient art, and at a picture in stone which is executed with extraordinary dash and spirit. The figure in rear view is unusually bold and reminds one of

\*Cf. also the famous Corinthian crater of the sixth century B. C. in Berlin, representing the departure of Amphiaraus, Furtwängler Reichhold, *Griechische Vasenmalerei*, pl. 121 and text for another Corinthian example; for Attic examples cf. Reinach, *Repertoire des vases peints*, II, pp. 32, 59, 72, 74, 131, etc. Could, by any chance, the statue of Amphiaraus mentioned by Pausanias I, 8, 3 have stood on this base? D. M. R.

the similar figure on a red-figured cylix of Chachrylion in the Louvre (Hoppin, *Handbook of Attic red-figured vases*, I, p. 166).

On the left side of Block B another type of ball-game is in progress. The players are divided into two confronting teams of three men each, and the pastime which is here engaged in may be only a variation of the modern "volley-ball." The party on the left of the relief have just gained possession of the "sphere," and are seen advancing as though to hurl it at their opponents; the latter seem to be falling back with a view to catching the ball. The front face of this block shows a common palaestra-scene. Two youths are wrestling with arms locked around each other's shoulders. Behind each athlete stands a second man—the one on the left apparently a "second," the one on the right, who carries a pole, probably the referee of the match.

The sixth scene—on the right face of Block B—is the most elaborate and doubtless the most interesting of all (Fig. 3). In the centre two young men are seen facing, the left-hand man seated on an upright-legged stool, or *diphros* the right-hand man on a cross-legged, "camp-chair-like" contrivance, an *opladias* (cf. Hoppin, *op. cit.* II, p. 81). The former leans on a staff and holds in leash a small dog; the latter, holding a staff in his left hand, likewise restrains by a cord an animal apparently of the feline tribe. The dog and cat confront each other in a martial attitude and a combat between the two seems imminent. At the extreme left of the relief we see the (somewhat battered and disfigured) form of a man who supports himself by a long stick held crutchwise under his left arm, and looks on at the proceedings with close attention. At the opposite extremity of the panel another man, fully clad, leans forward on a stick and lays his right hand on the left shoulder of the seated man in front—but whether in protest at the barbarity of the sport that is anticipated, or whether the better to gain a view of the same, may be open to question. The dog in the centre is of the sharp-muzzled, Spitz breed so often shown in the Greek vase-paintings. The identification of the other creature is more doubtful. It is longer, slenderer and wirier than the *Felis domestica* with which



we are familiar. I am strongly inclined to believe that it is a specimen of the *αἰλουρος*, a word frequently mistranslated "cat," but meaning properly the "marten-cat" or "pine-marten" (*Mustela martes*). This animal, we know, was domesticated by the Greeks and the Romans, and was used by them to rid their houses of troublesome rodents. It is described as a creature very strong, agile, and fierce, and might thus have been a good match for a dog even three times its size, as in this instance. The marten-cat, also, has a somewhat long neck and tail; it is of slender build and high in the hind-quarters; and its face is more sharply pointed than in the domestic cat. These features seem all to be present in the little demon which so boldly confronts the dog on the relief.

The date of the sculptured bases may readily be fixed approximately. The fact that their provenance is the Themistoclean Wall establishes a *terminus ad quem* of the year B. C. 479-478 to the period to which they may belong. Doubtless, they are two of the monuments that the Athenians, in their frantic haste to forestall the machinations of the jealous Spartans, built into the structure. For we are told that the wall was constructed, in part, *ex sacellis sepulcrisque*. On the other hand, the type of art manifested in the reliefs is strangely advanced and mature for the archaic period. Probably the National Museum authorities are right in assigning both stones to about the year B. C. 500, though it might seem that the rather superior workmanship of Block B should call for a later date in its case. Most notable is the comparative ease and grace of the figures and the postures in the cat-baiting scene, as well as the fine elaboration of the folds of the drapery, which is not unworthy of the chisel of Phidias. The artist has here had a difficult and unusual form of scene to depict, and his success is extraordinary. The treatment of the hair is, however, stylized and bordering on the archaic, while the human eye is throughout shown in full-face when the head is in profile. The forms and attitudes of the hoplites recall the figure on the Stele of Aristion, but our relief shows a distinct improvement over this work,

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which is dated before the close of the sixth century. In general, I think it may be said that these two newly discovered monuments are typical of a period of transition, in which the Athenian sculptor was casting aside the outworn traditions of his craft, and was, as it were, feeling his way to the adoption of the standards which we associate with the Periclean Age.



## REVIEWS

**A History of French Architecture from 1661 to 1774. By Sir Reginald Blomfield, R. A. 2 Vols., 458 pp., 200 pls. London, Bell, 1921. £4, 4s.**

Sir Reginald Blomfield has already shown himself a man of erudition and critical insight. His works on English architecture and the allied arts are in their thoroughness and depth of research a fitting background for the History of French Architecture. The latter work not only brings us a clear account of architecture as an art, but it also portrays in a surprising way the life, the work, the intrigues, the follies, the successes, and the failures of the men of the French Renaissance and Post-Renaissance. Even the costs and specifications of buildings, dug out of old documents with minutest care, are set forth with no trace of mustiness. The two volumes here reviewed form a sequel to Blomfield's earlier book on French Architecture from 1494 to 1661.

From the time of Colbert and the Academicians till the death of Louis Quinze—when architecture was immersed in the human broil of revolution—architecture had a trend which, though at times it became desultory and without power, was able to maintain a pace that harked back to François I. With the death of Mazarin the work and training of the architect was reformed under the able hand of Colbert. "Colbert," as the author puts it, "knew as little about drawing as a washer-woman!" But his virtues as a manager far exceeded his defects as an artist. For, as a great executive leader and by the grace of Louis XIV he managed to put a remarkable amount of new spirit into French Architecture. In the organization of the Academy of Architecture, and later in the French Academy in Rome, he allied himself with men not always artistic but of sagacious and practical demeanor, such men as would be helpful in promoting stability of purpose and conduct. With such an aim and with nothing but the glory of the king to satisfy, Colbert

succeeded in establishing a faith in French genius that has lasted to the present day.

Blomfield tells, with mature deliberation and criticism mixed with spontaneous vigor and enthusiasm, the tangled story of the brilliant, spectacular, and foolish reign of Louis XIV, which was only slightly mitigated in its audacious wastefulness in the reign of Louis XV. We read of Le Van, the first real architect of the period; of Bernini, the Italian, who made plans for the Louvre; of Claude Perault and his jealousy; of François Blondel, that great critic and scholar of classical art; of Errard, the first director of the French Academy in Rome; of André le Nôtre, the gardener of the Tuilleries; of Mansart, the most *successful* architect that ever lived (though by no means the *greatest*); of Daviler, who on the way to Rome was captured by pirates and carried off to Africa; of J. J. Gabriel, "the ablest architect of his time . . . . an artist of vigorous imagination, competent in all technical details, an architect who, without in any way sacrificing the dignity and breadth of classical design made it alive and human;" of Meissonnier, with his extravagance; of Boffrand, who "almost tempts one to think that he regarded architecture as an immense practical joke" and who "having lost all his money found himself unable to retrieve his fortunes from the portraits and snuffboxes with which princes and bishops were in the habit of rewarding his services;" of Ange J. Gabriel, who outdid his father in skill, and whose Petit Trianon is recognized as the finest expression of French architecture. Not only does the author delve into the personal elements in these men's lives, but he evaluates them as artists, as engineers, or as pretenders.

In the latter part of the second volume he devotes himself to the reign of Louis XV in particular and to the last efforts of the old régime in general. Of the old régime, that of stupendous and magnificent neo-classicism, he says, "Its architecture, at once so supple and so strong, remains a gracious memory of the past that we can never now recover." And again, "since those days architecture has wandered first in one direction, then in another . . . . the latest revival has been that of ponderous classic."



The two volumes are replete with illustrations, chiefly from old engravings, though there are also a number of charming drawings by the author himself. Photographs have been discreetly avoided. The buildings are represented as the architects conceived them, as their contemporaries saw them, and not as the modern generations have ruined them.

Having sought his material in original documents, Sir Reginald Blomfield has put fresh spirit into his work and has written his history without that hackneyed depression which characterizes so many commentaries on the past.

R. E. Lyman, Jr.

## NOTES

PROGRAM OF THE  
ELEVENTH ANNUAL MEETING  
OF THE  
COLLEGE ART ASSOCIATION  
OF AMERICA  
SCHOOL OF FINE ARTS  
UNIVERSITY OF PENNSYLVANIA  
PHILADELPHIA, PENNSYLVANIA  
THURSDAY, FRIDAY, SATURDAY, APRIL 13, 14, 15  
NINETEEN HUNDRED AND TWENTY-TWO  
THURSDAY, APRIL 13, 11:00 A. M.

### HOTEL NORMANDIE

Meeting of the Board of Directors and of the various committees

2 P. M.

THE SCHOOL OF FINE ARTS, SOUTHWEST CORNER OF 33RD AND LOCUST STS.  
Address of Welcome, Acting Provost Penniman, *University of Pennsylvania.*

Reports of Officers and of Committees.

Required Art Appreciation Courses for Colleges

and the Acceptance of High School Credits

in Art Work.....EUNICE A. PERINE, *New York State College for Teachers*

Report of the Paris Congress on Art.....

.....EDITH R. ABBOT, *Metropolitan Museum*

Philadelphia City Planning.....ANDREW W. CRAWFORD, *Philadelphia*

4 P. M.

Visit to New Art Museum and development of surrounding grounds  
under auspices of the Park Commission, with explanation by  
Chairman Price.

8 P. M.

AT THE HOME OF MR. JOHN FREDERICK LEWIS, 1914 SPRUCE STREET  
Address and inspection of his collections

FRIDAY, APRIL 14, 9:00 A. M.

Visit to the collections of Dr. Albert C. Barnes and Mr. John F.  
Braun at Merion.

10:00 A. M.

### THE SCHOOL OF FINE ARTS.

Oriental Art.....LANGDON WARNER, *Pennsylvania Art Museum*

Modern American Illustration.....THORNTON OAKLEY, *Philadelphia*

Newport as an Art Center.....STEPHEN B. LUCE, *Boston*

The Book on The Significance of Art which

is being issued by the American Institute

of Architects.....C. C. ZANTZINGER, *Philadelphia*



1 P. M.

Luncheon to members of the College Art Association, as guests of the University of Pennsylvania.

2 P. M.

THE SCHOOL OF FINE ARTS

The Johnson Collection.....HAMILTON BELL, *Curator*  
 The Designs of some Fourteenth Century Gothic Letters.....  
 .....ALFRED M. BROOKS, *Indiana University*  
 The Minor Architecture of France.....GEORGE HOWE, *Philadelphia*  
 Side Lights on Methods....RICHARD F. BACH, *Metropolitan Museum*  
 The Imagination.....VIOLET OAKLEY, *Philadelphia*  
 Breughel's Art.....ARTHUR EDWIN BYE, *Pennsylvania Museum*

4:30 P. M.

Visit to the Widener Collection.

8:00 P. M.

THE SCHOOL OF FINE ARTS

Giotto at Padua: A Study of his Frescoes in  
 the Arena Chapel.....CHARLES T. CARBUTH, *Boston*

SATURDAY, APRIL 15, 10:00 A. M.

The Rider on the White Horse.....G. G. KING, *Bryn Mawr College*  
 New Photographs of Sculpture....CLARENCE KENNEDY, *Smith College*  
 Opportunities for Research in American Colonial  
 Art.....HOMER KEYES, *Boston*  
 Refinements in Greek Sculpture...H. R. CROSS, *University of Michigan*  
 Business Meeting and Election of Officers.

1 P. M.

Luncheon at Hotel Normandie.

2:30 P. M.

Visits to Collections and to the Studio of Violet Oakley.

**Minutes of the Eleventh Annual Meeting of the College Art Association of America**

On the approval of the Auditing Committee the following annual report of the Secretary-Treasurer was accepted:

At the last meeting the Secretary-Treasurer reported a balance on hand of \$3.71. The income for the year has been \$869.00. The expenses for the year have been \$1272.18. This makes the present deficit \$399.47. The rise in expenses over income during the year was due principally to the publication of an additional number of The Art Bulletin so that the magazine, which had been appearing tardily, is now up to date except for the delay of a few days in the appearance of the March number.

The following resolution introduced by Mr. C. C. Zantzing was adopted:

WHEREAS the art of a people is the enduring flower of their civilization, and art is truly the expression of national development; and

WHEREAS the College Art Association of America has long been convinced that as a nation our lack of appreciation of art is the result of a lack of early training, and that the study of art has been neglected to make room for so-called more practical subjects; and

WHEREAS the College Art Association of America submits that as a medium for the training of the mind in observation, broad vision, and precision, quite aside from its great cultural value, the study of the appreciation of art in its various manifestations has been improperly ignored; and

WHEREAS the College Art Association of America believes that American youth is today prepared to take an interest in this great subject, by reason of our closer international contacts; and

WHEREAS the College Art Association of America recognizes the far-reaching influence of the College Entrance Examination Board on the standards of college entrance and preparatory teaching, and appreciates the admirable results accomplished by the College Entrance Examination Board in its difficult task; and

WHEREAS the College Art Association of America has long hoped that means would be found to give to the study of the other arts a place comparable to that accorded to literature; and

WHEREAS the time seems now appropriate for direct appeal to the College Entrance Examination Board; therefore

BE IT RESOLVED: that the College Art Association of America does now urge the College Entrance Examination Board to include in college entrance examinations generally, and more particularly in examinations on literature, the classics, and history, questions relating to the arts, as the most lasting expression of civilized man, to the end that American youth may be encouraged to appreciate past achievements in art, and that they may demand of the artists of tomorrow, their fellows of the rising generation, that they worthily express their time and our country.

An appropriate resolution thanking those whose efforts had made the meeting a success was adopted.

The following officers were reelected by acclamation:

President ..... David M. Robinson,  
Vice-President ..... Paul J. Sachs,  
Secretary-Treasurer .... John Shapley,  
Directors ..... John Pickard, George B. Zug.





